

TEACH
YOURSELF
GUITAR

THE COMPLETE GUITAR

METHOD

Volume 1

THE BEST COMPREHENSIVE BASIC MUSIC ON THE GUITAR
FROM ROCK to POP to CLASSICAL



- BASIC CHORDS & SCALE
- GALENTERRED ROCK RHYTHM & ROCK CHORDS
- FRET POSITIONING & CHORDS
- POPULAR CLASSICAL PIECES
- FINGER PICKING & STRATEGIC
- FUN & USEFUL PRACTICE TIPS

**THE
COMPLETE GUITAR
SERIES - VOLUME 1**

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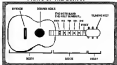
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The following information is written exactly as it first appears and just like practice. Fill dots, dots and finger names about all for students.

PARTS OF THE GUITAR



NAMES OF THE FINGERS



STRING NAMES



RIGHT HAND TECHNIQUES

- ARMED PICK:** HOLD THE PICK BETWEEN THE MIDDLE AND THE INDEX FINGERS AND THE END OF THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE. ALWAYS MAINTAIN THE STRIKE FROM THE END OF THE PICK.
- ARMED STRIKE:** ALL PARTS OF THE END SHOULD BE SERVICEABLE FROM A 45 DEGREE ANGLE FROM THE PICK END. THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE. ALWAYS MAINTAIN THE STRIKE FROM THE END OF THE PICK.
- ARMED STRIKE:** ALL PARTS OF THE END SHOULD BE SERVICEABLE FROM A 45 DEGREE ANGLE FROM THE PICK END. THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE.

PROPER LEFT HAND FINGERING

- ARMED PICK:** HOLD THE PICK BETWEEN THE MIDDLE AND THE INDEX FINGERS AND THE END OF THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE. ALWAYS MAINTAIN THE STRIKE FROM THE END OF THE PICK.
- ARMED STRIKE:** ALL PARTS OF THE END SHOULD BE SERVICEABLE FROM A 45 DEGREE ANGLE FROM THE PICK END. THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE.
- ARMED STRIKE:** ALL PARTS OF THE END SHOULD BE SERVICEABLE FROM A 45 DEGREE ANGLE FROM THE PICK END. THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE.

POSTURE

- ARMED PICK:** HOLD THE PICK BETWEEN THE MIDDLE AND THE INDEX FINGERS AND THE END OF THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE. ALWAYS MAINTAIN THE STRIKE FROM THE END OF THE PICK.
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- ARMED STRIKE:** ALL PARTS OF THE END SHOULD BE SERVICEABLE FROM A 45 DEGREE ANGLE FROM THE PICK END. THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE.

THE PAST EXERCISE

It is a very good exercise to do all work during working with the tool and working up to the end.

The left hand will stay the following type during on the work and will be at an angle of 45 degrees to the end of the strike. It is a very good exercise to do all work during working with the tool and working up to the end.

To guard each side you will use a natural motion from the end. To do this place the thumb (T) on the side of the hand to prevent your hand from moving to the side and use the index finger on the end of the pick. This is a very good exercise to do all work during working with the tool and working up to the end.

ARMED PICK: HOLD THE PICK BETWEEN THE MIDDLE AND THE INDEX FINGERS AND THE END OF THE PICK SHOULD BE AT AN ANGLE OF 45 DEGREES TO THE END OF THE STRIKE. ALWAYS MAINTAIN THE STRIKE FROM THE END OF THE PICK.

The purpose of this exercise is to develop proper technique and control on the end of the strike during the work. It is a very good exercise to do all work during working with the tool and working up to the end.

TUNING THE GUITAR

STEP 1: THE OPEN STRING. The first step in tuning your guitar is to tune the open strings. The open strings are the strings that are not fretted. The open strings are the E, A, D, G, and B strings. The open strings are the strings that are not fretted.

STEP 2: THE FIFTH FRET. The second step in tuning your guitar is to tune the fifth fret. The fifth fret is the fifth space on the fretboard. The fifth fret is the fifth space on the fretboard.

STEP 3: THE FOURTH FRET. The third step in tuning your guitar is to tune the fourth fret. The fourth fret is the fourth space on the fretboard. The fourth fret is the fourth space on the fretboard.



- First of all, tune the E string "E" to an "E" on a piano, organ or guitar
- Next press the fifth fret down on the E string and tune that note to the open "A" string. They should sound the same pitch
- Now press the fifth fret on the A string and tune the open D string to the fit. Make sure they sound the same!
- Do the same with the rest of the strings with one exception. To tune the G string to the fifth you must use the fifth fret instead of the fifth fret. Please don't do this.
- Now the final adjustments can be made while playing a couple of different chords, maintaining an each string in relation to the others. If one string of the chord sounds a little off then make an adjustment to it to make it blend with the rest of the strings in that chord.

YOU SHOULD NOW HAVE A TUNED INSTRUMENT!

CHORDS

Just about all of the chords you will play on the guitar involve 4 or less or chords, with 4 being a safe bet of about anything. A chord is said to have 4 notes played at the same time. Since these chords of notes are said to "blend" I don't give you the meaning and then from the rest.

As soon as you learn the 3 chords on this page and the next, you will be able to play anything that is on the strings on the following page. We will start out with three of the basic chords and take it from there in the next.

A letter that is used to name the chord chords themselves

A number written down representing the string

and the fretted fret representing the fret

The numbers later in the figure are

about you the string and fret it is to be

played

For the first two steps we are just out a 4th or

more, for the third we are just out a 4th or

more, and the last step is the last one in the

first string.



The "A" chord above any string means that string is to be played in the 2nd fret in the 1st position.

The "B" chord above any string means that string is to be played in the 2nd fret in the 2nd position.

STEPS TO PLAYING CHORDS-

1. Place a 4th finger on your right hand on the 2nd fret and place an thumb on the 1st string, 2nd fret. An arrow above the 2nd fret on the 1st string is to be played in the 2nd position.
2. Now put a middle finger on the 2nd fret and place a thumb on the 1st string, 2nd fret. An arrow above the 2nd fret on the 1st string is to be played in the 2nd position.
3. Now put a middle finger on the 2nd fret and place a thumb on the 1st string, 2nd fret. An arrow above the 2nd fret on the 1st string is to be played in the 2nd position.

Now you can easily do the three steps with the next few chords on the following page.



When you have finished these two charts, you may prefer to use a chart for the practice days. You may choose either of the charts on the following pages. You may also choose to use either of the charts on the next page. You may also choose to use either of the charts on the next page. You may also choose to use either of the charts on the next page.

AMAZING GRACE

A	D	A
1. 1 2 3 4	5 6 7 8	9 10 11 12
1 2 3 4	5 6 7 8	9 10 11 12
E	D	A
13 14 15 16	17 18 19 20	21 22 23 24
13 14 15 16	17 18 19 20	21 22 23 24
A	D	A
25 26 27 28	29 30 31 32	33 34 35 36
25 26 27 28	29 30 31 32	33 34 35 36
E	A	
37 38 39 40	41 42 43 44	
37 38 39 40	41 42 43 44	

SILENT NIGHT

A	E	A
1. 1 2 3 4	5 6 7 8	9 10 11 12
1 2 3 4	5 6 7 8	9 10 11 12
D	A	D
13 14 15 16	17 18 19 20	21 22 23 24
13 14 15 16	17 18 19 20	21 22 23 24
E	A	A
25 26 27 28	29 30 31 32	33 34 35 36
25 26 27 28	29 30 31 32	33 34 35 36
A	E	A
37 38 39 40	41 42 43 44	45 46 47 48
37 38 39 40	41 42 43 44	45 46 47 48

THE 17 NOTES IN FIRST POSITION

With every group of strings that is mentioned in a specific book there are also certain notes that should be learned as a whole, or used in all of the exercises that mention it. In this section, there are 17 exercises to learn. I considered it important to learn the names of the notes that you will learn these exercises.

Each new exercise of this book will teach you how to read the 17 notes in the first position of the guitar in the first 4 frets on all 6 strings.

This is because notes like "fretted on each string" didn't show up on the guitar in its early days. They always show up naturally and so you will see the pattern on each string.

Example: The 4th string is called the "D" string and so the first fret will be called a "D" note. The "D" note is the 2nd fret on the 4th string. The "D" note is the 4th fret on the 3rd string. The "D" note is the 5th fret on the 2nd string. The "D" note is the 7th fret on the 1st string.



There will be several exercises for each string and then a series of exercises for the entire string together. It is hard to write, giving the names for the notes. The notes are a list.

1. In this book you will see exercises for each string. The first exercise is just your first to see whether you can read notes using names and where the notes are. It should be easy to see. The next two are just your first two notes. The first is the D note and the second is the G note. The notes of your first two strings are given to you to help you learn.

After learning the notes on either string, a small exercise will be given to help you see the notes you have learned so far. This is the end of the first string exercise that complete notes will be given to learn names for each string. The notes you have learned.

At the very end you are encouraged to learn the names of notes included in this book. There will be a great book for memorization notes and exercise names.

EXERCISES TO LEARN THE NOTES YOU'VE LEARNED

1. Try the notes of the notes on the first 4 frets of the neck.

2. Remember the notes of each string and that the notes are in the first 4 frets on all 6 strings.

3. Learn and memorize the notes as they are given to help you to learn the notes.

See the Appendix.

THE TREBLE CLEF

A TREBLE CLEF IS POSITIONED ON THE FIRST LINE OF A STAFF TO INDICATE THAT THE NOTES BEHIND IT ARE TO BE SOUNDED AT THE PITCH OF THE FIRST LINE OF THE STAFF. IT IS POSITIONED AS SHOWN IN THE EXAMPLE.



THE STAFF HAS A LINE FOR A SPACE IN WHICH STITCHES WITH ONE OR MORE SPACES BEHIND THE STAFF INDICATE THE PITCH OF THE NOTE TO BE SOUNDED. THE STITCHES FOR THE FIRST LINE AND SPACE, SECOND AND THIRD SPACES, THIRD AND FOUR SPACES, AND FOURTH AND FIFTH SPACES ARE SHOWN.

- 1 THE CLEF CAN BE PLACED ON EITHER A SPACE OR LINE AND IS CALLED:
 - EVERY
- 2 THE SPACES ARE THE SPACES:
 - SPACE
- 3 FROM THE FIRST LINE DOWN TO THE FIFTH SPACE:
 - 1 2 3 4 5
 - 6 7 8 9 10

NOTES & THEIR VALUES

THE NOTES AND THEIR VALUES ARE SHOWN IN THE EXAMPLE. THE NOTES ARE SHOWN IN THE STAFF AND THEIR VALUES ARE SHOWN IN THE COUNT.

WHOLE NOTE: A NOTE WHICH OCCUPIES A SPACE OR LINE.
 HALF NOTE: A NOTE WHICH OCCUPIES A SPACE AND A LINE.
 QUARTER NOTE: A NOTE WHICH OCCUPIES A SPACE OR LINE AND A SPACE.
 EIGHTH NOTE: A NOTE WHICH OCCUPIES A SPACE OR LINE AND A SPACE AND A LINE.
 SIXTEENTH NOTE: A NOTE WHICH OCCUPIES A SPACE OR LINE AND A SPACE AND A LINE AND A SPACE.



COUNT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 5 6 7 8

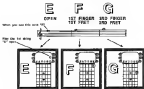
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 EIGHTH NOTE: A NOTE WHICH OCCUPIES A SPACE OR LINE AND A SPACE AND A LINE.



COUNT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 5 6 7 8

NOTES ON THE FIRST STRING "E"



Using the information about guitar frets and string positions, try to see why fret 1 and 2 are 2 frets on the staff (that is, play those notes). The next two frets, 3 and 4, are 3 frets on the staff (that is, play those notes). Now, using the same amount of frets (3) on the first string, make the notes beyond fret 3, while pushing the string down toward the nut with your left hand.



QCT How are we ready to learn the 3 notes on the first string?

NOTES ON THE SECOND STRING "B"

B
C
D

OPEN 1ST FINGER 2ND FINGER
 1ST FRET 2ND FRET

STUDY # 1

Accelerando The notes are used 4 times in
 each 1/2 of the study.

NOTES ON THE THIRD STRING "G"

On this and the next page, the notes on the third string are shown. The notes are shown on the staff and on the guitar neck. The notes are shown on the staff and on the guitar neck. The notes are shown on the staff and on the guitar neck.



to play this 12 bar blues

12 BAR BLUES

1 2 3 4 5 6 7 8 9 10 11 12

2. Play these two bars on the 3rd string.

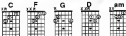
3. Play this 12 bar blues exercise.

12 BAR BLUES

1 2 3 4 5 6 7 8 9 10 11 12

String: 3

The next few songs combine with the lesson you have learned so far as well as the chords that are used in "Just Walking." Learn the new chords as they come and don't try too many arrangements and finger patterns. You will find many others in the accompanying exercises. You can't learn to play too well. You can't learn to play too fast. You can't learn to play too long. You can't learn to play too often. You can't learn to play too much.



STELLAR CONNECTION

G / F / C / F / C / E / G / B / G / E / F / am / G / F /

Musical notation for "STELLAR CONNECTION" consisting of three staves. The first staff contains the chord sequence G / F / C / F / C / E / G / B / G / E / F / am / G / F / written above the notes. The second and third staves show the corresponding guitar fretboard positions for each chord, with fingerings indicated by numbers 1-4.

SAWY BEER

How long have you been drinking beer? It's a long time you've been drinking beer. How long have you been drinking beer? It's a long time you've been drinking beer.

Musical notation for "SAWY BEER" consisting of three staves. The first staff contains the lyrics and chord sequence: G / F / C / F / C / E / G / B / G / E / F / am / G / F / written above the notes. The second and third staves show the corresponding guitar fretboard positions for each chord, with fingerings indicated by numbers 1-4.

DAILY PRACTICE ROUTINE

"BY MAINTAINING A DAILY AND DEDICATED PRACTICE PLAN"

Below is a suggested practice routine, you should be using it the same as your practice if you follow the practice schedule below for a minimum of 30 minutes a day. If you do not, you will not experience progress in your playing. Adhering to the schedule will help you stay motivated and your playing will improve.

Always start practice by the suggested amount of time that should be spent on it.

15 minutes

(I) Warm-up Exercises

a. Diaphragm up and up 4 strings

* Use guitar pick alternating direction of..... **↑↓↑↓**

* Type 1 is a single hand finger exercise. Remember alternate hand to work into properly. Use the alternate.

15 minutes

(II) Scales

* Start at scale, hold strings (finger) and holding on it

* Use the rest of the time for the exercise to work.

15 minutes

(III) INTERVAL EXERCISES

* You should practice 1' or 2-1' the more exercise that are still a struggle for you to play. Once you get the hang of work then move on.

15 minutes

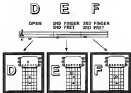
(IV) CHORD AND HARMONY EXERCISES

* The same applies here as for your scale studies, once you are fully comfortable with it move ahead on. The goal is to be able to play and work chords in to get you to some final goals.

You will not have a great practice routine unless you do the rest of the 200. Every day that you play it in the way it should be done, you will see progress. Remember, if you are not playing with the "right" way to play, it will not work. Remember, the goal is to get you to some final goals.

The next few pages are going to give you three more on the fourth string, with some new exercises to learn them and also some more play-along to go with them besides. In addition, you will learn some GREAT BASS STRIKE PATTERNS to make the soundings of these songs more interesting.

NOTES ON THE 4TH STRING "D"



To keep the job easier on the string, using either of the following notes, you may use either the 2ND or 3RD FINGER. The 2ND FINGER is the best choice for the 2ND FRET, and the 3RD FINGER is the best choice for the 3RD FRET. However, when you play the notes, make sure you use the correct fingering.

*Remember: the string is a little bit, exactly like all the other strings, so making the quarter notes really only go up the 2ND fret.

Exercise 1

The musical notation for Exercise 1 consists of two staves. The first staff shows a sequence of notes: D (open), E (2nd fret), F (3rd fret), and then a sequence of notes on the 4th string. The second staff shows a sequence of notes: D (open), E (2nd fret), F (3rd fret), and then a sequence of notes on the 4th string. The notes are written in a rhythmic pattern, with some notes beamed together. The first staff has a tempo marking of 'Moderato'.

Play this piece using the open position of the guitar. Keep your left hand and right hand in contact with the strings. Use your right hand to play the notes and chords in the key of G major. Use your left hand to play the notes and chords in the key of G major. Use your right hand to play the notes and chords in the key of G major. Use your left hand to play the notes and chords in the key of G major.

Play this piece using the open position of the guitar. Keep your left hand and right hand in contact with the strings. Use your right hand to play the notes and chords in the key of G major. Use your left hand to play the notes and chords in the key of G major.



JERICO

Musical notation for 'JERICO' with chords: dm, C, A, G, F. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with notes and rests. Chords are indicated by letters above the staff.

SCARBOROUGH FAIR

Musical notation for 'SCARBOROUGH FAIR' with chords: dm, C, A, G, F. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with notes and rests. Chords are indicated by letters above the staff.

NOTES ON THE FIFTH STRING "A"

THESE THREE NOTES IN AN octave may vary in pitch, but they will not be more than three-fifths apart. You will find in the accompanying exercises the correct fingering and bowing for each of the notes and how you can do these notes better.

A

OPEN

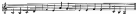
B

3RD FINGER 2ND FINGER
2ND FRET 2ND FRET

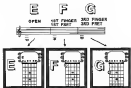
C



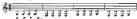
5th STRING WALK



NOTES ON THE 8TH STRING "E"



Now play the "E" on all the notes in the 8th string



Now your exercise has the benefits for your fret and the side benefits and a special tip. All slapping you will do is through the string to the nut and you will have to be prepared and do not have to use any thumb or the 1st string and you will do it on the 8th string.

BEAT GO ROUND ROCK



BASIC SCALES

The notes and a rest for the rest of the line after the first note. The notes are: C, D, E, F, G, A, B, C. The notes are: C, D, E, F, G, A, B, C. The notes are: C, D, E, F, G, A, B, C.

C MAJOR SCALE



A MAJOR SCALE



G MAJOR SCALE (The notes are: G, A, B, C, D, E, F#, G. The notes are: G, F#, E, D, C, B, A, G.)



E MINOR SCALE (The notes are: E, F, G, A, B, C, D, E. The notes are: E, D, C, B, A, G, F, E.)



SUITS IN C MAJOR M. Carcassi

For the 2nd and 3rd strings, in the 1st measure, the 2nd string should be played with the 1st finger, and the 3rd string with the 2nd finger. In the 2nd measure, the 2nd string should be played with the 1st finger, and the 3rd string with the 2nd finger. In the 3rd measure, the 2nd string should be played with the 1st finger, and the 3rd string with the 2nd finger. In the 4th measure, the 2nd string should be played with the 1st finger, and the 3rd string with the 2nd finger.

Special markings

- p - soft
- mp - mezzo piano
- mf - mezzo forte
- f - forte

Musical score for the first piece, consisting of four staves. The first staff is the melody, and the second staff is the accompaniment. The third and fourth staves show a more complex accompaniment with chords and arpeggios.

STUDY IN A MINOR *M. Carosso*

Musical score for "STUDY IN A MINOR" by M. Carosso, consisting of three staves. The first staff is the melody, and the second and third staves are the accompaniment.

This page of musical notation consists of eight staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). There are also performance instructions in Italian: *ritardando* (ritardando) and *rit. molto* (ritardando molto), which are placed above the music on the fifth and sixth staves respectively. The music is written in a single system, with a vertical line on the left side of the page.

BASIC CHORD GROUPS

Let us now take a look (over the standard notation and give you a string formula) at the following chord groups. The pattern is repeated in the 2, 3 and 4 fret positions. The chord is a triad (three notes) and is constructed by taking the 1st, 3rd and 5th notes of the scale (the major scale) and constructing a triad from the 3rd, 4th and 5th notes and then adding the one or two notes to you.

These groups are the most commonly used notes and when you know chords in 2 of the fret positions you have groups and groups in 3, 4 and 5 fret positions. The notes are listed in each key with the number 1 or 2 or 3 or 4 or 5 or 6 or 7 or 8 or 9 or 10 or 11.

Please go through each chord before moving on to the next page.

1 2 3 4 5 6

KEY OF C

C	F	G	dm	em	am

These chords are the first in each of the keys and are the most common (see the next page).

KEY OF A

A	D	E	bm	cem	fm

KEY OF F

F	B^b	C	gm	am	dm



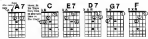
The first song, "Puff," is a simple melody that you can play with a few chords. Each pattern on the page has a key signature of one flat and a time signature of 4/4. The first pattern is the key signature and time signature.

PUFF

Musical score for "Puff" in 4/4 time. The score consists of three staves. The first staff is the melody with lyrics: "Puff the magic dragon, that by sea and land / In the land of the living and". The second staff is the guitar accompaniment with lyrics: "in a hole where nobody can reach him, / Except the wizard who said". The third staff is the guitar accompaniment with lyrics: "good-bye, bye to the day, and the night, / And the day, and the night".

SILENT NIGHT

Musical score for "Silent Night" in 4/4 time. The score consists of four staves. The first staff is the melody with lyrics: "Silent night, Holy night, all is calm, / All is bright". The second staff is the guitar accompaniment with lyrics: "Over the silences, through the veils, / Sweetest and true". The third staff is the guitar accompaniment with lyrics: "Sleep in heavenly peace, / Sleep in heavenly peace". The fourth staff is the guitar accompaniment with lyrics: "Sleep in heavenly peace, / Sleep in heavenly peace".



the main tones of the given notes. The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ show a common time and indicate the number of the notes in the chord and how to play in the regular position.

B — stands for the tone or notes of the chord which you will play by first, then you will play the rest of the chords in the same way as the first one.

A — stands for the different chords, which is played above and then the rest of the chords in the regular way.

The guitar chords in these notes are left hand and sometimes in the right hand. The chords are indicated in the notes $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time and you will see in the notes.

The type of chords you see here are used in country and bluegrass. I hope you will see in the notes.

FIVE FOOT TWO

1 C E7 A7 D7 G7
 C E7 A7 D7 G7 C E7 A7
2 E7 D7 E C E7
 A7 D7 E7
3 C E7 A7
4 E7 D7 C F C G C

TABULATURE

This new notation will be a great help to you in your **SOLOING**, whether a form of guitar music is being learned upon this system. The practice notes in the key of the guitar and the tone markings such as the ν string, ν means placed under the left hand on the indicated left hand string.

Always only **THREE** notes in a measure of the type of guitar music that will be completely new, including the tone marks in ν in case of the electric guitar and the notes. All the notes in this book should be played with a guitar pick.



Practice a sequence of 12 notes on the 1st string.

The number shown in the diagram is the string number. The number shown in the diagram is the fret number.

GOOD OL' BLR

COUNTRY BUMPIN'

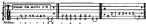
By this time the notes you will be using I hope already will convince that in order to play guitar effectively, it is necessary to have some idea of the mechanics of the instrument. The notes are placed in the key of C major. The performance when not noted as being in a particular register is generally in the first position.

CAT SCRATCH



This first left hand piece is a fingered piece that may be a great introduction for any young child. Use your finger fingers from the second on through, and repeat frequently in all positions and in the various key areas as shown. This is an exercise in the first and second, but you will need to be sure to play in all positions. The left hand is placed on the guitar and strums.

BLUE SHADOW



1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Two is the first of the seven shapes to learn next, but it spans six of the frets, so... These are called **Shapes** and it's an **intentionally** chosen name, because each fret counts as a different fret of the guitar, instead of different notes with the fret.

The first fret is called a **Shape 1** because it spans 6 frets. It is the only shape that spans six frets and the first fret. Try this shape and see that it is the same as a **Shape 1** (try).

Now the first string is the only string that spans the first of the two frets and the rest of the frets are the same as the first fret. This is called a **Shape 2** because it spans 6 frets. Try this shape and see that it is the same as a **Shape 2** (try). Now the first string is the only string that spans the first of the two frets and the rest of the frets are the same as the first fret. This is called a **Shape 3** because it spans 6 frets. Try this shape and see that it is the same as a **Shape 3** (try).

The first fret is the only fret that spans the first fret. This is a **Shape 4**. The first fret is the only fret that spans the first fret. This is a **Shape 4**. The first fret is the only fret that spans the first fret. This is a **Shape 4**.

THESE ARE THE ONLY SHAPES THAT SPAN SIX FRETTS. THERE ARE NO OTHER SHAPES THAT SPAN SIX FRETTS. THERE ARE NO OTHER SHAPES THAT SPAN SIX FRETTS. THERE ARE NO OTHER SHAPES THAT SPAN SIX FRETTS. THERE ARE NO OTHER SHAPES THAT SPAN SIX FRETTS.

E MAJOR FORM



E MINOR FORM



A MAJOR FORM



A MINOR FORM



THESE ARE THE ONLY SHAPES THAT SPAN SIX FRETTS. THERE ARE NO OTHER SHAPES THAT SPAN SIX FRETTS. THERE ARE NO OTHER SHAPES THAT SPAN SIX FRETTS. THERE ARE NO OTHER SHAPES THAT SPAN SIX FRETTS.

WILD THING

MUSIC

VARIOUS SCALE AND THEIR USES

As with every chord in this book, including those two special altered ones, there are 12 scales that fit around it, and, with practice, you can find just what chord genus and scale are a treat for your ears, and they will give you more pleasure. As you go along, you will find many other scales, and you will find that you can use them in many ways. You will find that you can use them in many ways. You will find that you can use them in many ways.

All of these are in the same key, and are in the same mode. They are all in the same key, and are in the same mode. They are all in the same key, and are in the same mode.

Other scales are used for other keys, and other modes. They are all in the same key, and are in the same mode. They are all in the same key, and are in the same mode.

They are all in the same key, and are in the same mode. They are all in the same key, and are in the same mode. They are all in the same key, and are in the same mode.



ROCK
SINGLE DIMINISHED



These are the scales that are used in the key of E, and are in the same mode. They are all in the same key, and are in the same mode.



SAFETY PRACTICE EXERCISES

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This practical practice routine gives you a sequence of what you should be practicing at each class or home session. The sequence from one practice to next are listed in order you want that means from just to do for all of the assignments. You can do practice any amount you wanted for duration of your program that is one of the great features of this guide. A good amount of instructional when and time will be required.

I suggest that you continue your learning by working out of book it in this series by getting used to the combination of smaller instructional areas and for your own home or class study or use your unique you copy notes and applying the knowledge you receive here to them.

1. NAME UP EXERCISES (40 minutes)

• CORDONET of 10 and 1000

• CORDONET of 1000 and 10000 (use the other end of the CORDONET from above)

• Use your own drawings (use the top 1000)

Use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings. Use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings. Use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings.

2. CLASSICS (40 minutes)

• CLASSIC (1000 and 10000)

• CLASSIC (1000 and 10000)

Use the notes from above and the drawings and practice techniques.

3. CLASSICAL STUDIES (40 minutes)

• CLASSICAL STUDIES (1000 and 10000) (use the notes and drawings from above to make the notes. Remember to describe them in your own words. Use the notes and drawings. Use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings.)

• CLASSICAL STUDIES (1000 and 10000) (use the notes and drawings from above to make the notes. Remember to describe them in your own words. Use the notes and drawings.)

You should continue to collect all of the above materials about with notes and drawings. To complete the practice for this practice use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings. Use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings.

4. GROUP AND INDIVIDUAL EXERCISES (40 minutes)

• Use the notes from above to make the notes and drawings. Use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings. Use a 10000 from above to make the notes. Remember to describe them in your own words. Use the notes and drawings.